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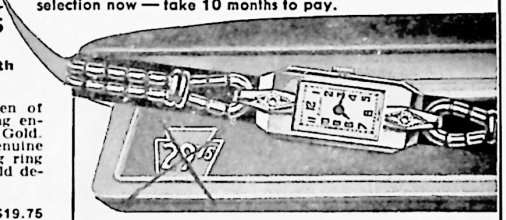

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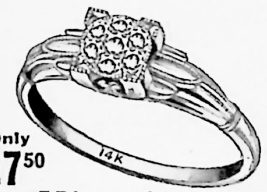

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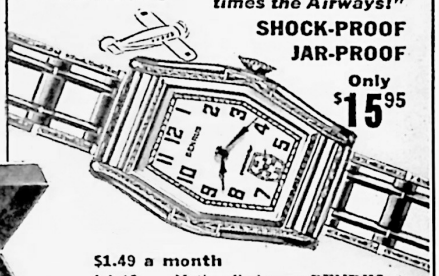

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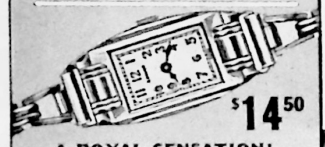

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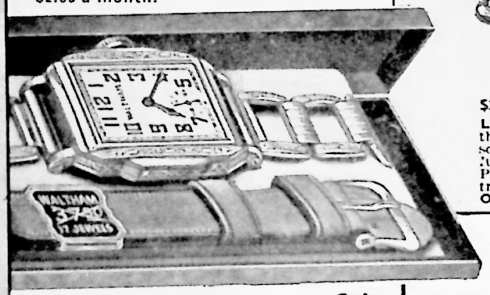

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APRIL, 1937

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POSED BY LOIS LINDSEY, COLUMBIA PICTURES

You can always trust Hollywood to think up brand new ways of going on a bender.

POSED BY CHARLEY CHASE AND PLAYER IN HAL ROACH COMEDIES

Pink toothbrush holds no fears for Charley.

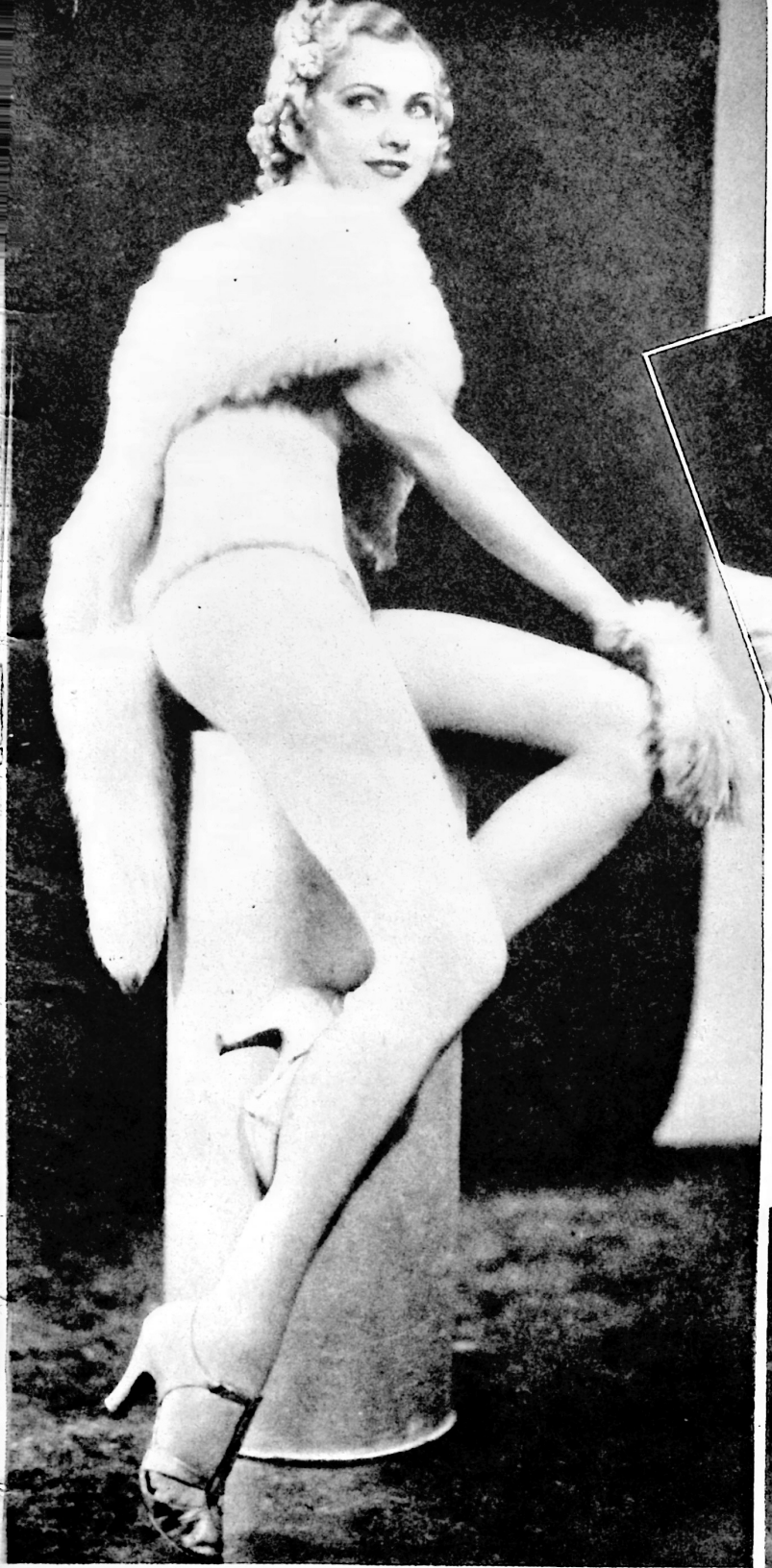
POSED BY JUNE LANG, 20TH CENTURY-FOX PICTURES.

June thought she was going out with a couple of cheap skates — until she got the bill.

POSED BY DIRECTOR VICTOR FLEMING AND MGM CHORUS

Director:—Now girls, in this next movement you dance on only one leg.

Girls:—But there are eight of us! Whose leg shall we dance on?



POSED BY SALLY BLANE, UNIVERSAL

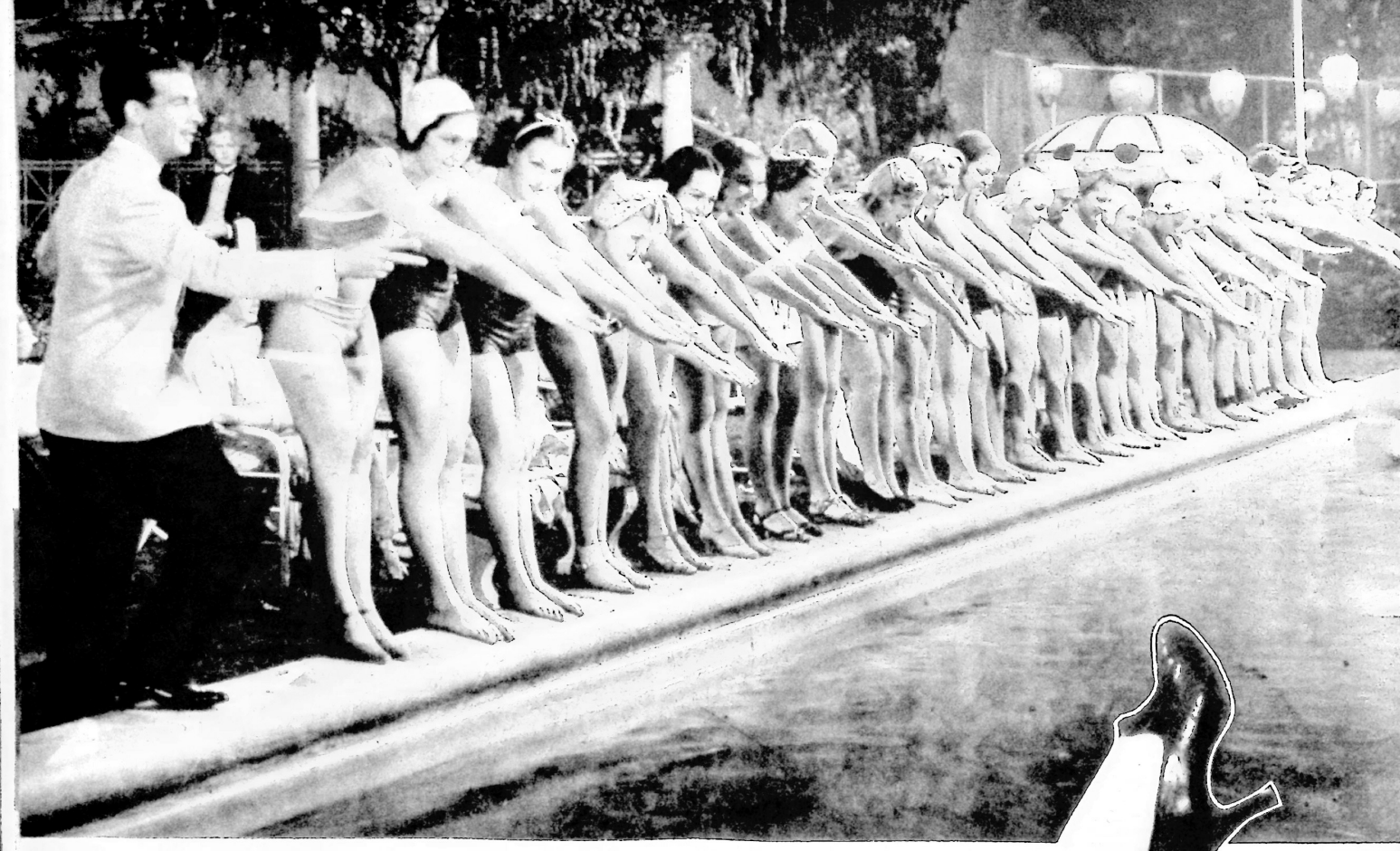
"My boy friend is a public accountant," says Sally, "and what he doesn't know about figures isn't worth knowing."

POSED BY KATHRYN SERGAVA. WARNER BROTHERS

Some of the Hollywood stars have a pretty soft time of it.

POSED BY VERA DEVINE, PARADISE RESTAURANT, PHOTO MURRAY KORMAN

"That dance director who lisps said to me, 'Vera, you theem to be a girl of the right thighs'."



POSED BY DICK POWELL AND WARNER BROTHERS CHORINES, APPEARING IN GOLD DIGGERS OF 1937

Girl Next to the End:—I'm afraid of water. I shrink from a swimming pool.
End Girl:—So do your pants.

POSED BY CHRISTINE BROMLEY, PARADISE RESTAURANT, PHOTO MURRAY KORMAN

Yes, Christine believes in having special shoes for each new costume. Now all she needs is a costume.

POSED BY MADELYN EKLUND, PARADISE RESTAURANT, NEW YORK, PHOTO BY MURRAY KORMAN

"I'm getting so absent-minded," Madelyn complains. "I've forgotten my lipstick and I feel half-naked."

Screen Screams

BEHIND THE SCENES IN HOLLYWOOD

From his circus days, years ago, Joe E. Brown has a "trick knee" that throws itself out of joint every so often. During the making of "Polo Joe," for instance, it went bad no less than eight times.

When the knee slips out of place, Joe has to lie flat on the ground, have husky Russell Saunders—one-time all-American football player, now assistant director—twist and yank it back in place!

Which star would you guess receives more "Advice to the Lovelorn" letters than any other?

It's Glenda Farrell!

"I don't know why love-sick girls and boys write to me," says Glenda. "But they do—and plenty of older people, too.

"They ask me about whether they should get married or whether they should be divorced. They want to know if I think having children is advisable. Schoolgirls ask me to agree with them that their mothers are all wrong in not letting them stay out late.

"Every picture brings a new flock of them, and I can tell in advance what kind the picture will bring."

The longest movie kiss on record since silent pictures occurs in M-G-M's "Libeled Lady," when Jean Harlow is married off to William Powell against her will by her fiance Spencer Tracy. After the ceremony the magistrate invites the best man to kiss the bride, and Spencer does, for full sixty seconds—5,400 frames of celluloid!

Small babies can't work under studio lights more than two hours at a time. So the latest device to keep work moving is "triple babies." Three six-month-old Chinese babies that look alike were used alalternately in Irving Thalberg's "Good Earth."

Little Marcella Wong, Betty Soo, and Shirley Wu, almost identical in appearance, were located by M-G-M's casting director, Billy Grady.

(Continued on Page 47)

POSED BY JOHNNY WEISMULLER AND MAUREEN O'SULLIVAN, IN "TARZAN" PICTURES, MGM

"We're clad only in our hides," says Johnny. "Now don't tell us we're hiding too much."

POSED BY JOAN BENNETT (MISS MISSOURI) AND CHORUS, 20TH CENTURY-FOX PICTURES

1st Director: Do you enjoy putting pretty clothes on women?
2nd Director: Goodness, no! Quite the contray!

KUTIES and

POSED BY DOROTHY GRANGER, APPEARING IN RKO-RADIO PICTURES

"But," said Dorothy, when she saw this photograph of herself, "it seems to be all head, arms and legs." And the photographer told her he didn't want the picture to turn out a bust.

POSED BY WARNER BAXTER AND ELIZABETH ALLAN, IN THE NEW 20TH-CENTURY-FOX PICTURE, "SLAVE SHIP."

Now we can believe it when we hear that some of the Hollywood cuties are hard pressed nowadays.

POSED BY WARNER BROTHERS CHORINES IN "GOLD DIGGERS OF 1937."

'49-ers would roll over in their graves if they could see these fair rivals for their fame, the "'37-ers."

KISSES

MARTHA TIBBETTS, COLUMBIA PICTURES

Yes, Martha's new contract called for a speaking part. But the director told her her legs would speak for themselves.

POSED BY SIMONE SIMON AND JAMES STEWART, 20TH CENTURY-FOX PICTURES

"The merest trifle—that's a kiss,"
Perhaps you often say;
But just observe this scene of bliss
Where ardor holds full sway.
What fervent lips, what heat, what joy!
What else? Oh, boy! Oh, boy! Oh, boy!

POSED BY LORRAINE CRAWFORD WHO IS APPEARING AT THE PARADISE RESTAURANT, NEW YORK. PHOTOGRAPH BY MURRAY KORMAN

"I'm so sorry that my boy friend has a black eye," Lorraine reflects. "He says he went to a new night club and was struck by the beauty of the place."

JEAN HARLOW AND SPENCER TRACY

She: What's the ambition of a he-man like you?

He: To get a she-woman.

POSED BY ETHEL SOMMERVILLE, PARADISE RESTAURANT, PHOTO MURRAY KORMAN

The population of Mexico is steadily increasing; there's a hot baby turning up every minute.

POSED BY JEAN CAMERON, COLUMBIA PICTURES

Jean says that the proper way to drink champagne is to lie down. It's so much easier on the legs.

POSED EXCLUSIVELY FOR SCREENIES BY FAY FERRELL

They say that clothes make the man—but we think she could make a man without any clothes to speak of.

SNAPPY

POSED BY DOROTHY JORDAN, MGM PICTURES

If all the rabbits were like this one, we'd be glad they multiply rapidly.

POSED BY CAROLE LOMBARD, PARAMOUNT PICTURES

Carole says that whenever she goes to a party, the hostess offers her gin. She's more ginned against than ginning.

POSED EXCLUSIVELY FOR SCREENIES BY FAY FERRELL

Yes, my dear mother-in-law, we'll have to get a divorce. His children and my children can't get along with OUR children.

EASTER!

POSED BY MARY CARLYLE, PARAMOUNT PICTURES

Look at the nice big basketful the Easter bunny left for Mary.

POSED BY MARY CARLYLE, PARAMOUNT PICTURES

When she returned from her vacation, her boy friend said, "I'm awfully glad to see your back again."

POSED BY ETHEL SOMMERVILLE, PARADISE RESTAURANT, PHOTO MURRAY KORMAN

"Can you beat it? I asked Jack if he wanted me to appear in this lovely costume, and he said, "Not necessarily!"

POSED BY DIXIE DUNBAR, 20TH CENTURY-FOX

Those who think she's a peach will vote in the affirmative. Good! The EYES have it.

POSED EXCLUSIVELY FOR SCREENIES BY FAY FERRELL

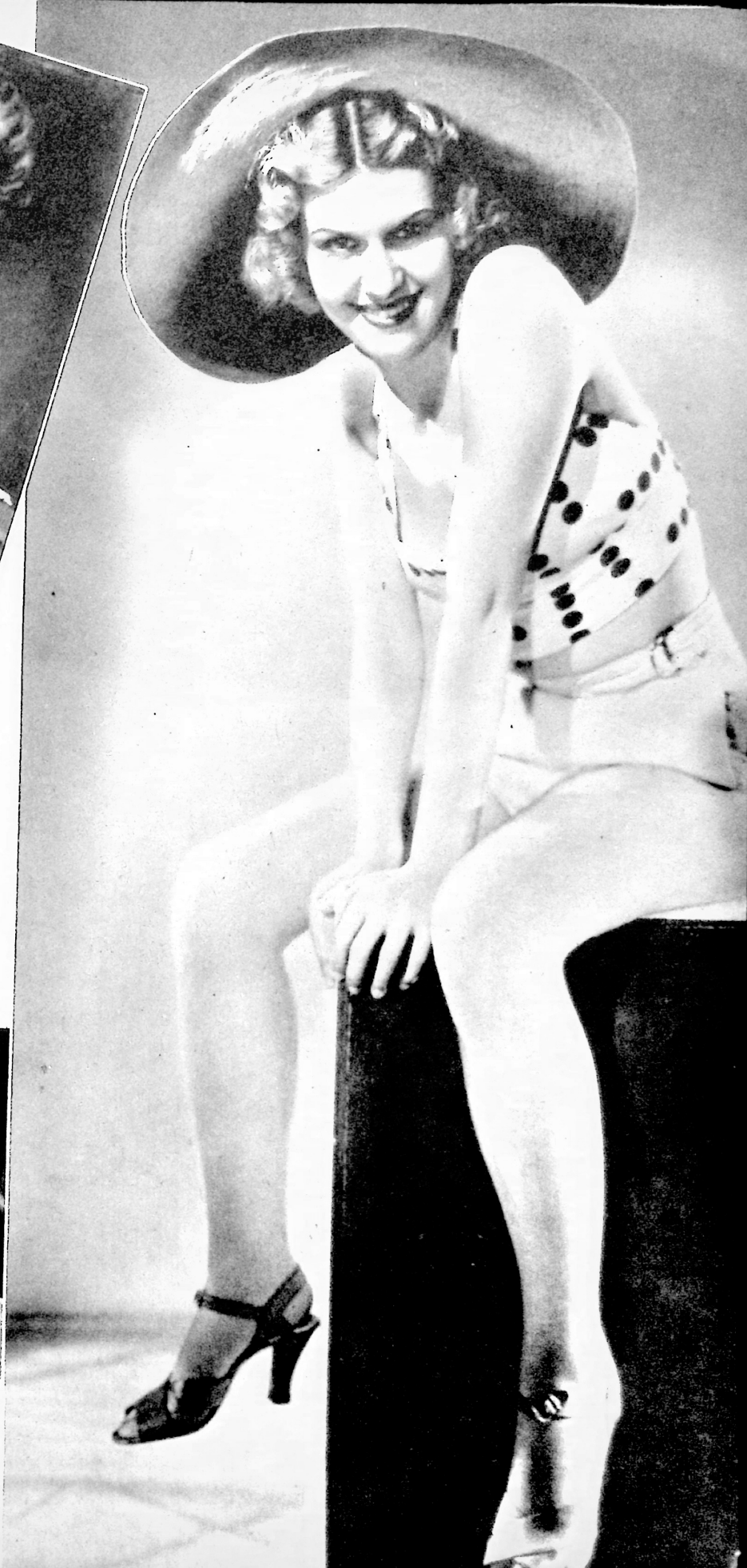
There are three reasons why she is so popular with the boys, and her face is one of 'em.

POSED EXCLUSIVELY FOR SCREENIES BY FAY FERRELL

If Knights of the Garter were alive today, what hot nights there would be!

POSED BY MAUREEN O'SULLIVAN, MGM, AND DIRECTOR EDMUND GOULDING

He:—My heart is on fire with love for you.
She:—Why don't you put yourself out?



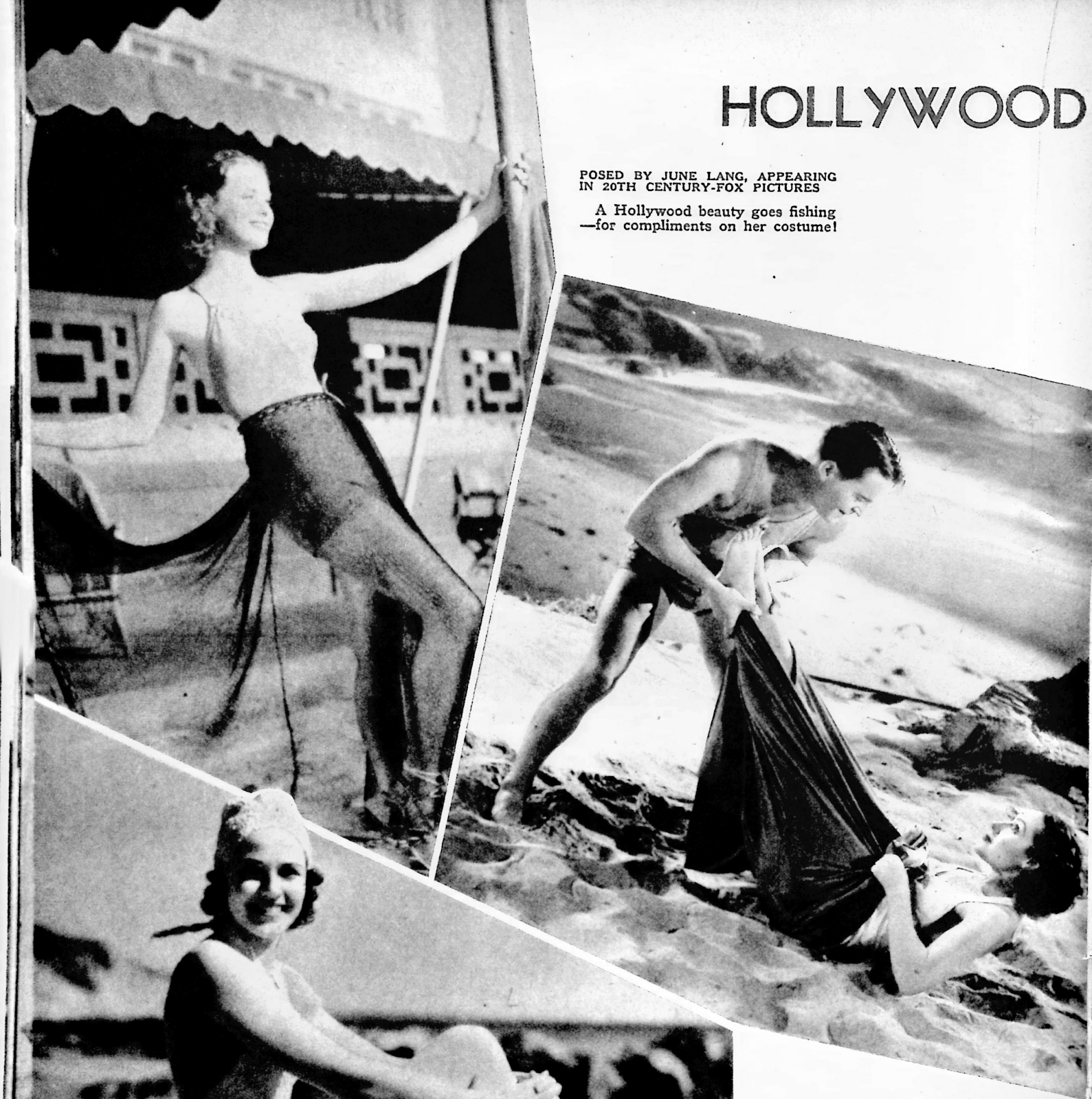
POSED BY KATHRYNE MARLOWE, LOVELY YOUNG ACTRESS

"I've just signed a new contract. It was just a matter of form!"

HOLLYWOOD

POSED BY JUNE LANG, APPEARING IN 20TH CENTURY-FOX PICTURES

A Hollywood beauty goes fishing —for compliments on her costume!



POSED BY CHESTER MORRIS AND DOLORES DEL RIO

She:—Would it be wrong for you to kiss me?
He:—Wrong? Not if I kissed you RIGHT!

POSED BY MARTHA TIBBETTS, COLUMBIA PICTURES

"It's the loveliest bathing suit I ever had. Hope it doesn't rain—'twould be a shame to get it wet."

WATER BABIES

POSED BY ELEANOR HUNT, GN PICTURES

"What a time I had with that handsome swimming instructor! He asked if I'd learned to swim, and I said, 'No, not this season'."

POSED BY BETTY FURNESS AND ISABEL JEWELL, GN PICTURES

Betty:—I asked my doctor whether it was better to be vaccinated on the leg than the arm. He said he much preferred it that way.

POSED BY GN PLAYERS

If the horses could reply when asked if they object to warm babies on their backs, their answer would be, "Neigh!"

POSED BY IRMA WILSON, PARADISE RESTAURANT

"I like Bill so much I told him I'd give him the shirt off my back. So he took it!"

POSED BY PERT KELTON, COLUMBIA PICTURES

"The difference between husbands and bachelors," observes Pert, "is that one always has a mate and the other always has a date!"

POSED BY DOROTHY BURGESS, COLUMBIA PICTURES

Did you ever see a dream WAKING?

POSED BY 1ST NATIONAL CHORINES

"Is it true?" asks Kittie of the Kutie Quartette, "that you Eastern men are attracted by California's great open spaces?"

POSED BY VERA DEVINE, PARADISE RESTAURANT, PHOTO BY MURRAY KORMAN

Vera says: "A man is judged by the company he keeps—and a woman is judged by how late she keeps 'em."

Make me

A STORY of RED

by JESSICA

In a cheap, gaudy little Hollywood cabaret, far from the glamorous haunts of the stars, the floor show was just ending. Eight girls, clad in about two stitches more than the law allows, trooped to a dingy dressing room in the rear.

Before a mirror in the far corner, Shirley Ross began to rub cold cream vigorously into her smooth, oval face. She was the youngest member of the chorus by several years, and there was a lively sparkle in the depths of her delft-blue eyes that announced her as a personality to be reckoned with.

"Got a date tonight, kid?" a voice said behind Shirley's back.

She glanced into her mirror to discover Gloria LaPlace, who was slipping out of her brief dance costume. Gloria was a veteran chorine whose type of beauty dated back some twenty-five years. But she was good-natured and kind.

"Nope. No date," Shirley announced.

"You don't get around very much for a youngster of your looks," Gloria observed. "You only live once, you know."

"I'm saving my lily-white body for bigger and better things." Shirley slipped the brief costume bandette from about her firm, shapely breasts and replaced it with one of peach-colored silk. "If a girl throws herself at every man who looks twice at her, she never gets anywhere. I intend to get somewhere!"

Gloria's eyes twinkled humorously. "I suppose you're saving your virtue for some big-shot dierctor who'll trade you a lead part in pictures for it."

"That," said Shirley, "is exactly what I intend to do."

Gloria laughed. "Don't be a sap, kid. You're pretty, and you dance well enough for a place like this. But you're no Ginger Rogers. Girls like you come to Hollywood in thousands every year. They're a dime a dozen in any market. Why, a director could take up with a new girl every evening and still not make a dent in the stack of propositions he gets."

"All right, you just wait." Shirley slipped on her dress and began to comb out her soft brown hair. "I may be new in Hollywood, but I'm not dumb."

Gloria stared at her. "You mean you're really going to try it? But you won't even get close enough to talk to a big shot, kid."

"Oh yes, I will—because I've got a gate-crashing idea that's one-hundred percent."

"You're going to faint in the outer office, I suppose!"

"Nope. It's better than that. It's so simple that you wouldn't believe me if I told you."

"You're apt to queer your chances for good if you try any funny business. But I suppose anything's worth a try. When does this campaign start?"

"Tomorrow morning at

GRACE BRADLEY, PARAMOUNT

a Star

HOT HOLLYWOOD

the United Studios. I want a job in the chorus of Jimmy Albert's new review—'The Foibles of 1937.' Then gradually I'll work my way up to stardom under his direction."

"You're sure aimin' high, kid." Gloria looked skeptical. "But go to it, and I wish you luck. Don't forget, though—I warned you!"

At ten o'clock the following morning, Shirley Ross stood before a sour-faced male secretary in the lavish modernistic offices of United Sudios.

"I'd like to see Mr. Albert, if you please," she announced.

"You don't say!" the clerk responded without looking up.

"Well, is he in?" Shirley demanded.

"Sure, he's in. What of it?"

"I have something in which I know he'd be interested.

"Sure, everybody has." The secretary looked up wearily. "Listen, if you'll go way down to the end of the room and wait, like you're supposed to do, maybe he can see you late this afternoon. If not, come earlier tomorrow."

Shirley's eyes went round. "Oh, but you don't understand." She produced a large briefcase from under her arm. "I work for the Great Western Distilling Company, and our Sales Manager has a new idea. He's hired us girls to go from office to office and offer all the men a drink—as an advertising sunt." She zipped open the briefcase. "See? It's twelve-year-old Scotch. Sometimes when men are hard at work and nervous, they like just a small drink to pep them up."

The secretary regarded her curiously for a moment, then said, "Wait here." He walked to a door marked "Private," and looked in. Returning, he said more pleasantly, "Mr. Albert is in there stewing over the chorus line-up for his new show. Just step in and offer him a drink. He'll be glad to see what your liquor tastes like. And if it's what he wants, he'll probably buy a few cases of it."

Shirley gave him her sweetest smile and headed jubilantly through the door.

Jimmy Albert frowned up at the pert little brown-haired creature who confronted him. He was in his early thirties, a man of dynamic energy and exceptional good looks. "Well," he growled, "what do you want?"

"I've go something that won't cost you a cent," Shirley told him, "—and there's no catch to it."

The young director waved an impatient hand. "Thanks, but I don't want any."

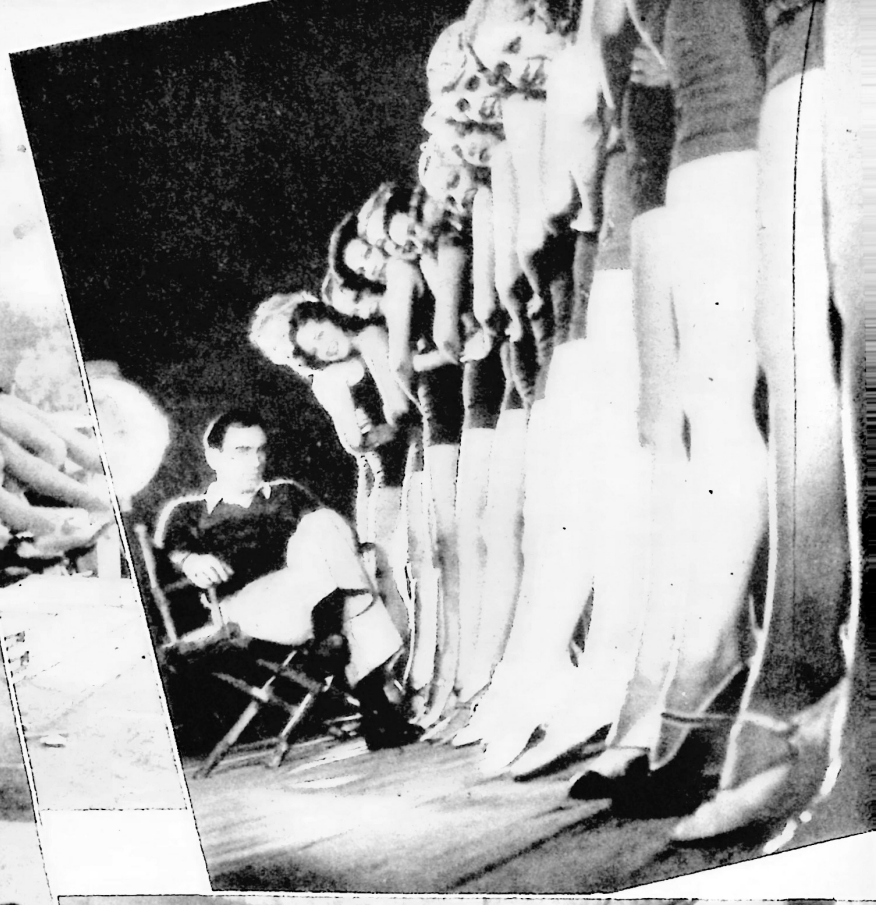
"But you haven't seen it yet," Shirley persisted, gazing at his rugged, clean-cut face. She produced the bottle from her briefcase. "Compliments of the Great Western Distilling Company. Have a drink on the house."

His swift glance took in her trim figure from stem to stern. "Come on,

(Continued Page 42)

TOSHIA MORI, COLUMBIA

RHODES



ABOVE: Hollywood's stars and chorines are never too busy to pose for the cameraman. These are random shots taken at the studios of 20th Century-Fox, MGM, Columbia, 1st National and Grand National.

LEFT: Eugene Pallette makes himself useful in a culinary capacity between scenes. We wonder if his two fair customers are smiling at his efforts or at his own culinary capacity.

POSED BY GRAND NATIONAL CHORINES

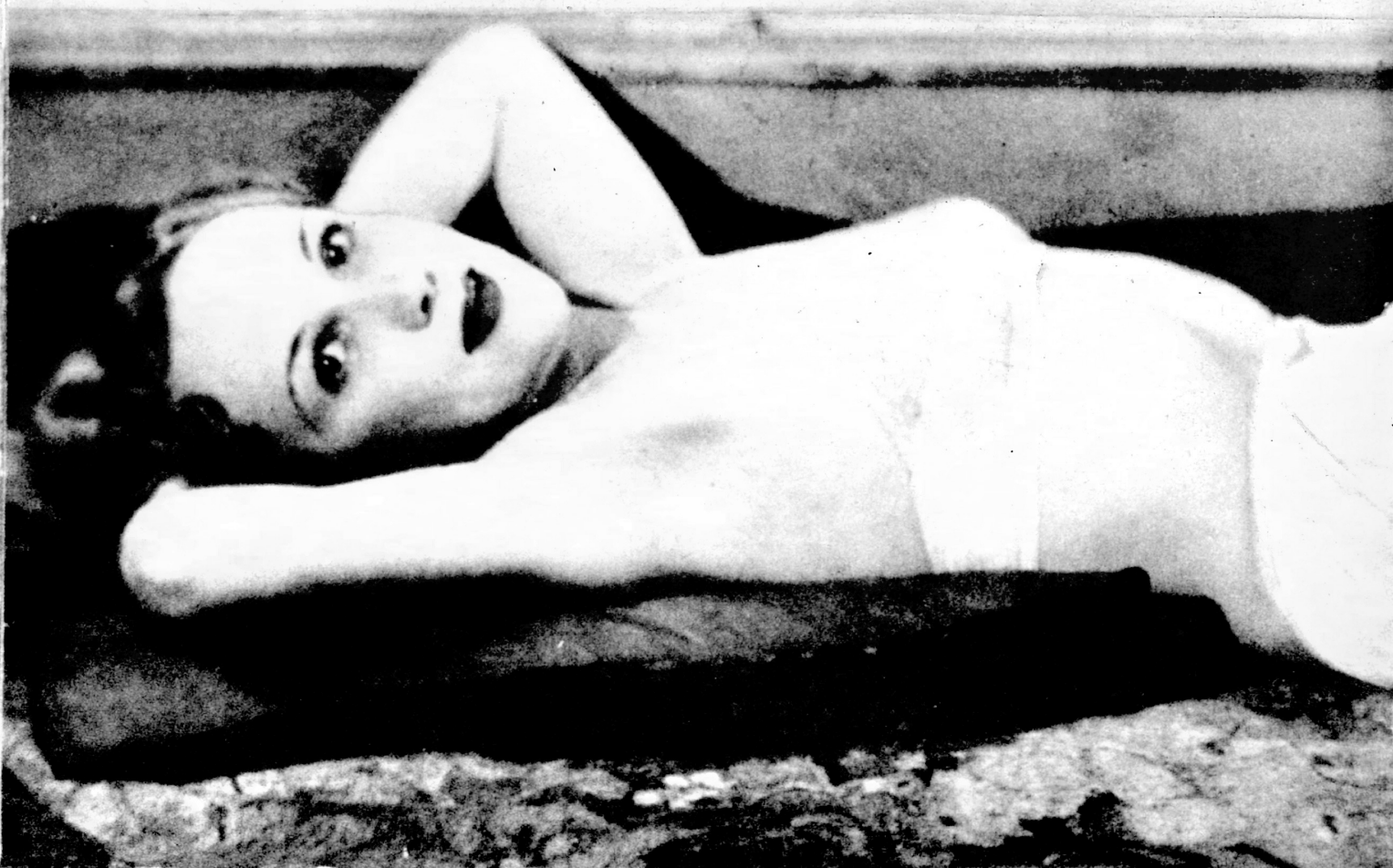
Director:—Now, in the next scene there will be an Oasis Dance, and you dames will all wear little girdles made of dates.

Chorine:— Goody, goody! I just love having a date in a hot spot.

POSED BY MARY ROLAND, PARADISE RESTAURANT, NEW YORK. PHOTOGRAPH BY MURRAY KORMAN

Mary says: "Guess I'm a real American girl. When Sammy gave me that hot kiss I turned red—when he caressed me so ardently I turned white — and now that he's gone, I'm blue!"

POSED EXCLUSIVELY FOR
SCREENIES BY FAY FERRELL
PARADISE RESTAURANT
NEW YORK



POSED EXCLUSIVELY FOR SCREENIES
BY FAY FERRELL, PARADISE
RESTAURANT, NEW YORK

POSED BY ANNA STEN, APPEARING IN MGM PICTURES

Feathery costumes are very much in favor this year—especially among the men.

POSED BY ANN DVORAK, WARNER BROTHERS PICTURES

An army officer once told Ann she had to marry him because his love for her was intense. "That's just why I can't marry you," Ann said. "I hate tents."

POSED BY LILLIAN BOND, COLUMBIA

Lillian:—When I pose like this, don't I remind you of Ginger Rogers?
Photographer:—Sure. Just hold the pose and we'll make this a ginger-snap.

POSED EXCLUSIVELY FOR SCREENIES
BY FAY FERRELL, PARADISE
RESTAURANT, NEW YORK

LUCKY LEGS

Where but Hollywood could you find such an interesting assortment of luscious lower limbs as these?

Posed by players from Warner Brothers', MGM, Columbia and 20th Century-Fox studios. The pianist in the center seems to be playing a lot of footnotes.

POSED BY COLUMBIA CHORINES

The twelfth cutie mistook her costume for shredded wheat and ate it!

POSED BY VERA DEVINE, PARADISE RESTAURANT, PHOTO BY MURRAY KORMAN

Vera says: "A man is judged by the company he keeps—and a woman is judged by how late she keeps 'em."

POSED SEVERAL YEARS AGO BY BILLY BEVAN AND "PLAYER"

In the early days (no lyin'!) this sort of thing used to tickle movie-goers' ribs.

POSED EXCLUSIVELY FOR SCREENIES BY FAY FERRELL, PARADISE RESTAURANT

"My date last night wanted me to be engaged to him. But you can't get a ring out of a dumb-bell.

POSED BY NANCY CARROLL.

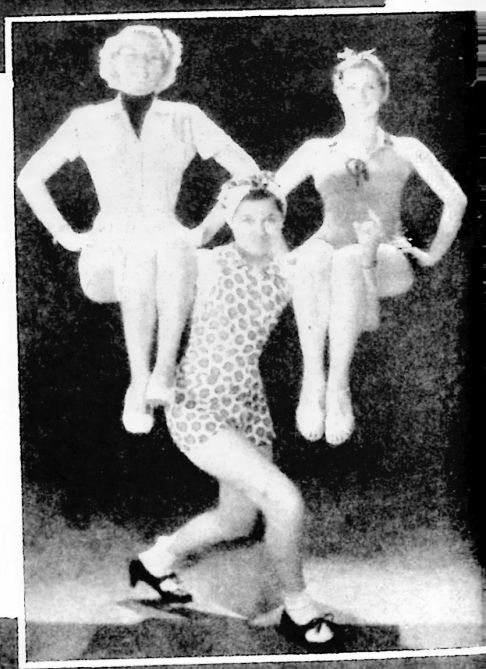
"I wonder what Charlie meant," wondered Nancy. "I asked him if he'd ever studied abroad and he said, 'Yes, lots of 'em.'"

POSED BY PLAYERS FROM BROADWAY MUSICAL, "FREDERIKA"

The pig (center) delayed the show's premiere fifteen minutes by refusing to act. The theatre's first "sit-down" strike.

POSED BY JOAN BLONDELL

Joan once knew a professor so absent-minded that when he knocked the ashes out of his pipe he called "Come in!"



POSED BY RUTH SKINNER, COLUMBIA

"They want me to pitch for the Hollywood Girl's Baseball Club," says Ruth, "because I've got better curves than Dizzy Dean."

POSED BY ROSALIND MARQUIS, CAROLYN NEWELL AND NAIDA REYNOLDS, WARNER BROS.

News Flash: Hold up epidemic strikes Hollywood!

POSED EXCLUSIVELY FOR SCREENIES BY FAY FERRELL

A girl-friend once told Fay: "I don't know how to amuse my baby. He's too young to take an interest in my divorce proceedings."

POSED EXCLUSIVELY FOR SCREENIES BY FAY FERRELL, HOLLYWOOD RESTAURANT

"I swear to tell the truth, the whole truth and nothing but the truth. I have little to conceal."

POSED BY HOLLYWOOD CHORINES

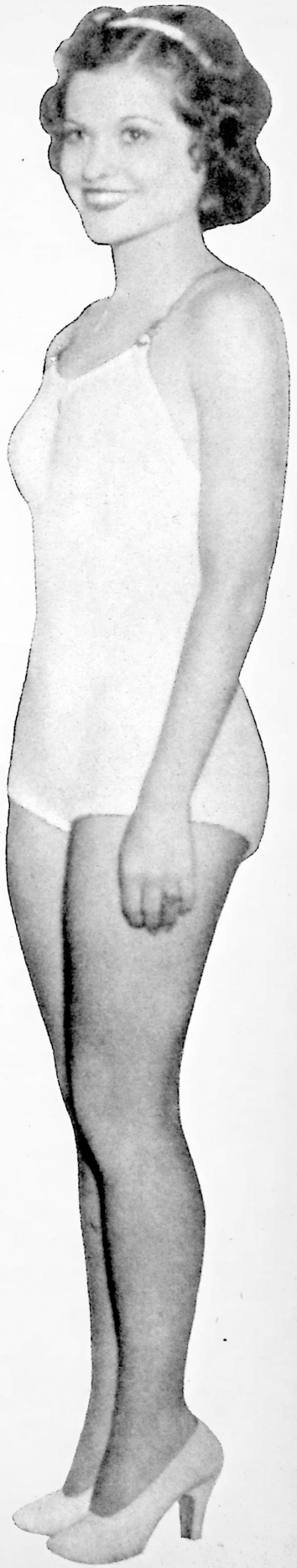
1st GIRL: Were there more men than girls at the party last night?
2nd GIRL: Yes, the petting was two to one.

POSED BY MARION SHELTON, RKO-RADIO PICTURES

"I was afraid to go in swimming," said Marion. "There were several men in the pool and somebody told me they were pool sharks.

POSED BY COLUMBIA PLAYERS

Front:—Girls shouldn't kiss until they're engaged.
Rear:—But I saw you kiss Ben.
Front:—Yes, but I'm engaged to Bill!



POSED BY 1ST NATIONAL CHORINES

These poor working girls were looking for new positions—and found them.

Flicker Flashes

HOLLYWOOD'S HIT PICTURES IN REVIEW

WHEN YOU'RE IN LOVE (COLUMBIA)

Grace Moore gives her usual outstanding performance in the role of an Australian opera singer, stranded in Mexico, who, in order to come to the aid of an old Maestro (Henry Stephenson) outwits the immigration authorities by marrying an American artist. Good, light entertainment, particularly if you enpoy Grace Moore's really swell voice. Among operatic airs she sings that old Cab Calloway favorite "Minnie the Moocher."

JOHN MEADE'S WOMAN (PARAMOUNT)

Edward Arnold as John Meade is a lumber king again, but an ever more high-handed and self-willed one than he was in "Come and Get It"—and he suffers more. It's a first movie venture for Francine Larrimore—well-known to Broadway—and she handles it with charm and distinction. She plays the girl John Meade picks up when he throws over his society fiancee. Drought scenes are well-done. A good picture, but pretty heavy going.

CAMILLE (M-G-M)

The Garbo gives one the most touching character studies of her career in her performance as the Lady of the Camellias. Robert Taylor is a slighty wooden Armand, but is lovely to look at as usual and no doubt titillates the gals. Lionel Barrymore's part is skillfully handled as always, but first honors are to Greta for her interpretation of the life and death of the fragile beauty who gives her name to the immortal love story.

JOIN THE MARINES (REPUBLIC)

A New York cop (Paul Kelly) who is also a champion javelin thrower, on his way to do some throwing in the Olympic games, gets himself involved in a scandal on shipboard, loses his standing and his job. For the sake of a girl he joins the Marines and goes through a series of predicaments in the South Seas where his skill with the javelin stand him in good stead with the natives. The girl is June Travis, and Paul gets her in the end, as well as a commission. Fast light action, not too serious.

A DOCTOR'S DIARY (PARAMOUNT)

The story goes that Director B. P. Schulberg ran into John Trent, whose

(*Continued on Page 47*)

POSED BY GN CHORINES

"The audience's eyes remind us of a bird—they flit from limb to limb."

POSED BY SONDRA ROY, PARADISE RESTAURANT, PHOTO BY MURRAY KORMAN

Auto drivers are afraid of dangerous curves. Wonder what they'd think of these?

POSED BY THE THREE STOOGES, APPEARING IN COLUMBIA PICTURES

The camera broke down as this picture was being shot. The trouble was three loose nuts.

POSED EXCLUSIVELY FOR SCREENIES
BY FAY FERRELL, PARADISE
RESTAURANT, NEW YORK

POSED BY TOBY WING, PARAMOUNT

Lovely form and pretty face; Costume? Well, there's too much lace!

POSED BY MADY CHRISTIANS, MGM

"What's that? Am I free for this evening? I'm never free for any evening. I always cost somebody something."

DICK POWELL AND MADELEINE CARROLL, IN 20TH CENTURY-FOX'S "ON THE AVENUE"

"Be careful," says he, "don't get the hole caught between your teeth."

POSED BY LOUISE HENRY, MGM

Louise wants to know what makes a man buy a diamond ring for a girl. The answer is—the girl.

Laugh

POSED BY DICK POWELL, ET AL, APPEARING IN "ON THE AVENUE," 20TH CENTURY-FOX

Dick:—You fellows have been loafing around here for half a day.
Stepin Fetchit:—Well, half a loaf am better dan none.

POSED BY WALLACE BEERY AND BILLY BEVAN, 20TH CENTURY-FOX

The gent:—I'm an aristocrat. My father sprang from a line of peers.
The kid:—That ain't nothin'. I once jumped off a dock meself.

POSED (AT THE RISK OF LIFE AND LIMB) BY THE THREE STOOGES

Middle stooge:—Shall I write down my name and phone number for you?
She:—Just your name. I've got your number.

Artists

POSED BY 20TH CENTURY-FOX PLAYERS

A sprightly game of checkers a la Hollywood—and all the mugs aren't resting on the black squares, either.

POSED BY NED SPARKS AND SIMONE SIMON, 20TH CENTURY-FOX STARS

She:—I read in a magazine that wives could be bought in the South Seas for $2 apiece.
He:—Oh, so they're profiteering over there, too!

POSED BY BETTY GRABLE AND DIXIE DUNBAR, APPEARING IN "PIGSKIN PARADE"

"Go easy on those punches. You're not out with your boy-friend now."

POSED BY ROSALIND MARQUIS, IN WARNER BROTHERS' "GOLD DIGGERS OF 1937"

"I asked Bertie if he liked this new costume, and he said he didn't mind. He had a good memory."

POSED BY REGINALD DENNY AND VIRGINIA BRUCE

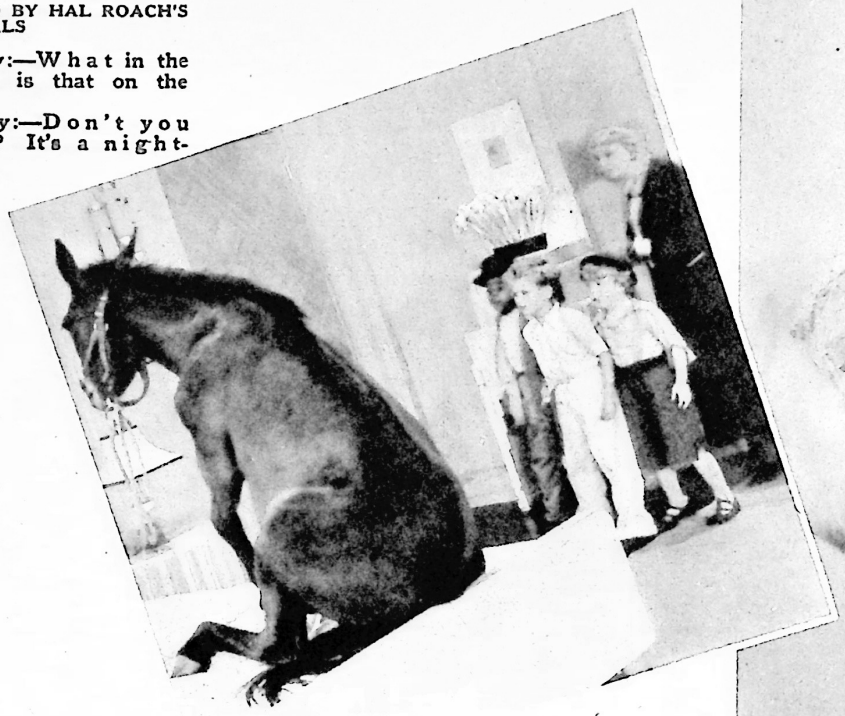
She:—I guess we're a little tight. We shouldn't have taken that last drink.
He:—'Course not. There's a hundred reasons why I shouldn't drink at all—but I can never think of one of 'em.

POSED BY 20TH CENTURY-FOX CHORINES

Director:—Are any of you girls sisters?
Blonde:—Yes, step-sisters. Would you like to step out with one of us?

POSED BY HAL ROACH'S RASCALS

Bobby:—What in the world is that on the bed?
Billy:—Don't you know? It's a nightmare!



POSED BY RAQUEL TORRES

"If this new costume is a bit shocking," says Raquel, "it's because when I bought it I had it charged."

Make Me a Star

(*Continued from Page 21*)

what's the gag?" he drawled. "You came here just to offer me a drink—a free sample, is that it?"

"Exactly." Shirley went into her spiel about the Sales Manager, and ended up by pouring him three fingers of Scotch into a tumbler.

"Say, I could use a drink right now." Jimmy got up smiling and came around the desk toward her. "This damn chorus list is getting me down. My publicity department is advertising my new show as the biggest girl-show in history. They say, 'The hundred most beautiful girls in America'—and half of the girls I've hired are homely as a mud fence."

"That's too bad," murmured Shirley as she handed him his drink. "So you really need pretty girls."

He drank down the liquor. "And how. The publicity department is crazy, that's all. I tell them we'll need clever stunts to advertise the show, and all they do is write a spiel about beautiful girls." He ran worried fingers through his curly brown hair. "The joke of it is, there aren't a hundred lookers in Hollywood that are good enough hoofers to go through the trick routines my dance manager has worked up, so now I'm up against it. You can't fool the public all the time."

"That's right, you can't." Shirley tried to conceal her delight.

"Now if those morons in the publicity department had only done what I told them," Jimmy went on, "—talked about my fancy rountines, my new lighting effects, and then thought up some sure-fire advance publicity gags that would make the country sit up and take notice, why—" He paused in mid-sentence, gazing at Shirley in amazement. "Hey, what in blazes are you doing?"

"Nothing," said Shirley. "Just applying for a job."

Without warning she whisked the yellow silk dress upward, slipped it entirely off over her head and flung it onto a chair, leaving her trim, gorgeous little figure covered only by a brassiere and panties of the sheerest white lace.

"You mean that *you* want to apply for a job in my chorus?" Jimmy's offhand friendliness faded. "Well, what are you taking your clothes off for? You're not a dancer, you're a saleswoman."

"Oh, but I am a dancer," Shirley said triumphantly. "And you're going to sign me up for your show right now! Because if you don't, I'll scream so loud it will bring the whole office force in here!"

For a moment, Jimmy just stared at her. And then he started to laugh.

"My dear young lady, put on your clothes before you catch cold."

"I'm in earnest," Shirley said sharply.

Jimmy stopped laughing, and a new look came into his eyes as he stared at her firm, supple body.

"Listen, will you quit clowning and get out of here?" he said. "How many girls do you suppose have tried that stunt on me? And if you did scream, do you think anybody would give a damn? This is show business, sister, and it's full of undressed women."

"All right, I'm giving you your last chance!"

(*Continued on Page 44*)

ARE SEX TROUBLES POISONING YOUR LIFE?

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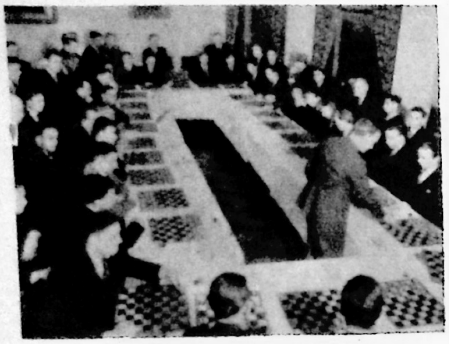

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(*Continued from Page 42*)

The color rushed to Shirley's face. She drew a deep breath and opened her mouth to scream.

Jimmy reached over swiftly and clapped a hand over her mouth. She grabbed for the hand, tried to push it away, but he slipped his other arm about her slim waist and drew her up close to him.

"Are you going to get dressed?" Jimmy demanded.

She shook her head and began to strike at him with tiny clenched fists. His grip about her waist tightened and she felt the pressure of his fuzzy gray suit against bare flesh. It sent a queer throb of emotion through her body. As he released his hand over her mouth a trifle, she could feel the touch of her breasts against him She knew that she must cry out. What was happening wasn't on the program at all.

And then she no longer wanted to cry out. His lips crushed down on her, and she found herself returning his kiss, as waves of disarming warmth surged over her body.

"Whoever you are, you're gorgeous," he whispered close to her ear.

Shirley's lips quivered uncontrollaby as his kiss seemed to burn deeply into her. The delightful straying of his hands made her catch her breath. Her senses reeled from the faint man-odor of tobacco and shaving lotion that assailed her nostrils. Her arms crept about his neck and boldly she pressed her body close to his. Her mind seemed in a heavenly haze in which the important thing was that this kiss should go on and on and on . . . nothing else mattered. . . .

That night, as Shirley entered the dressing room of the cheap little cabaret, Gloria LaPlace turned to her eagerly and said: "How'd you make out, kid? Any luck?"

"All women are weak, and all men are rats," Shirley announced.

Gloria began to laugh softly. "And he didn't give you the job anyway? Are you going to give him another try?"

"I most certainly am—tomorrow."

"Have you got another sure-fire plan?"

"I have," Shirley announced. "Today *he* won. But you just wait until little Shirley goes into action tomorrow!"

As Shirely closed the door behind her, Jimmy Albert rose from his desk smiling. "Well, hello!" he greeted her. "Didn't expect you back so soon. What's on your mind?"

Shirley seated herself demurely. "I was just passing the studio, and I thought you might like another drink—that's all."

"Well, you sure are a good sport," he laughed. "Sorry I couldn't offer you a job in my chorus after what happened. But you couldn't handle it, I'm afraid. You've got the looks,—but you can't dance well enough for my show, because if you could, I would have heard of you."

"That's all right," Shirley said. "How much today?"

"Three fingers."

She rose to her feet and, standing close to him, began to pour liquor. Her hand seemed a bit shaky . . .

"Hey, be careful!" cried Jimmy. "You're getting it on my white suit."

He leapt quickly out of the way.

Shirley glanced at the brownish stain that had appeared on the vest and trousers of his suit, and put on a wry face.

"Oh dear, I'm so sorry!" she cried. "Here, let me wipe it off for you." Quick as a flash she took a tiny handkerchief from her bag and began to wipe at the whiskey.

But for some reason, the hankerchief left a bright red stain on the white material.

"Oh, look what I've done now!" she wailed. "There must have been rouge on the handkerchief, and now I've ruined your suit. Have you another one here?"

Jimmy's face went red with suppressed anger. "No, of course not."

"I'm so sorry," Shirley said. "If there were only something I could do." And then she went on quickly: "I have it! There's a tailor shop just around the corner. I'll take the suit there and have the spot cleaned—and be back in ten minutes! You can just lock the door and wait."

"But I don't dare do that," Jimmy scowled.

"You'd be the laughing stock of the office if they should see you with rouge on your suit. Quick, let me have it. I'll be back in a jiffy."

He retired to a wardrobe closet, slipped off the suit and handed it to her through the partly-open door. A moment later, he appeared in a raincoat and sat down behind his desk.

"I won't be very conspicuous here, in case somebody should break in," he said. "Throw the catch on the door as you go out, will you? And for Pete's sake hurry."

Shirley restrained a giggle with difficulty. She strode across the room—not to the door, but to the *window!*

She wheeled on him with glittering eyes. "Young man, at last I'm going

(*Continued on Next Page*)

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to make you give me a job," she said evenly. "I'm going to count three. On *one* the coat goes out. One *two,* the vest, and on *three,* the trousers!

"But—but—" Jimmy began.

"One!" Shirley counted. Reaching her arm back, she flung the coat deliberately out of the window and watched it drift downward toward the traffic-filled street below.

"Hey, you can't do that!" Jimmy shouted. "You'll have a squad of cops up here in five minutes. They'll think there's a riot."

"*Two,*" Shirley said determinedly—and out went the vest.

Jimmy started toward her uncertainly. "For Pete's sake, stop it. Suppose the crowd down there gets wise to whose office those clothes are coming from. Why I'd be the laughing stock of Hollywood."

"You'll probably make every front page in the country," Shirley agreed grimly, "when I throw the trousers."

"But you can't—"

"Unless you promise on your word of honor to give me a job. I'm going to count *three* now," she said firmly. "*Th*—"

"Hey wait! I'll give you a job!"

Jimmy finally reached her, made a grab for his trousers and shamefacedly slipped them on under his raincoat.

Shirley sank down into a chair, smiling brightly. "Well, who wins? You or me?"

He wiped the perspiration from his brow—and then slowly his expression changed. "I win!" he announced.

"But—" Shirley's voice caught in her throat, "—you gave me your word of honor—"

"I gave you my word that I'd give you a *job,*" Jimmy said. "But I didn't say what kind of a job, and you didn't specify."

Shirley's face paled. She knew what he was going to say. He'd offer her a job as a studio maid, or a floor-scrubber, or— She sprang angrily to her feet. "I think that's the lowest, dirtiest trick I ever heard of," she flamed. "And as for you—"

"However," Jimmy went on, grinning, "I think you'll like the job. Chorines don't make much money, and their jobs are always uncertain. This one pays fifteen thousand a year! A girl who can think up stunts the way

you can, would be wasting her time in the chorus. This company has needed an Assistant Publicity Director for years—somebody to pep up the department. An I intend to see to it that the job is yours!"

"But, I—I—" Shirley mumbled as his words sank in.

"And incidentally," Jimmy went on as he came over and stood close to her, "if you were in the chorus of my show, it would be against my policy for me to see much of you. But this way—well, what are you doing every evening this week?"

Flicker Flashes

(*Continued from Page 34*)

real name is Laverne Browne, in a Kansas City airport while flying from New York to Hollywood. Trent's square jaw, dark eyes, looked good to Schulberg, who straightway took him to Hollywood, put him in *A Doctor's Diary,* where he plays a heroic young interne who raises cain at some dirty practices by eminent physicians in his hospital, loses his job, but comes back to fight an epidemic, marry a nurse. Ruth Coleman, who is something to regard as the nurse, is also new to the screen, was heretofore a commercial artist's model.

THE GOOD EARTH (M-G-M)

Pual Muni as Wang, Luise Rainer as O-Lan, in the film version of Pearl Buck's prize-winning novel about the typical Chinese family. Follows the book faithfully, gives a realistic, touching interpretation. One of the big pictures of the year.

Screen Screams

(*Continued from Page 6*)

A special nursery is provided for them near the sound stage. where they take regular naps, are fed by a nurse, and attended by their mothers.

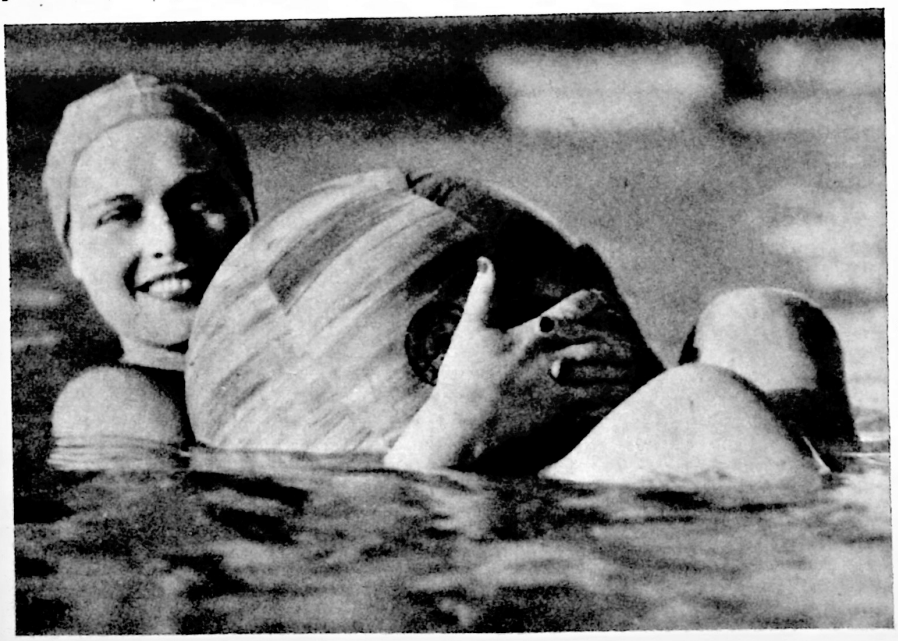
"Cherokee Strip" is not a burlesque act. It's a film about the battle for land in Oklahoma in 1889, when more than 20,000 people occupied several million acres of land in a single day after the government opened the Cherokee Strip to settlers. Warner Brothers is making it, and it stars Dick Foran.

The "can-can," most famous of Paris dances will be brought to motion pictures in "The King and the Chorus Girl" now under way at Warner Brothers studios in Burbank, Calif. Bobby Connolly, director of many lavish dance specialties will stage the number, which will be led by Joan Blondell and Jane Wyman. Fernand Gravet, noted French actor, is starring in the film with Joan. It's Fernand's first American picture.

Do comedians ever get tired of their own faces?

Edward Everett Horton says, very loudly, "Yes."

"I know I've got a very funny face," says he, sighing. "But it gets tiresome even to me. If that's the case, it stands to reason the public must get tired of it now and then. That's why I take an occasional vacation from screen work."



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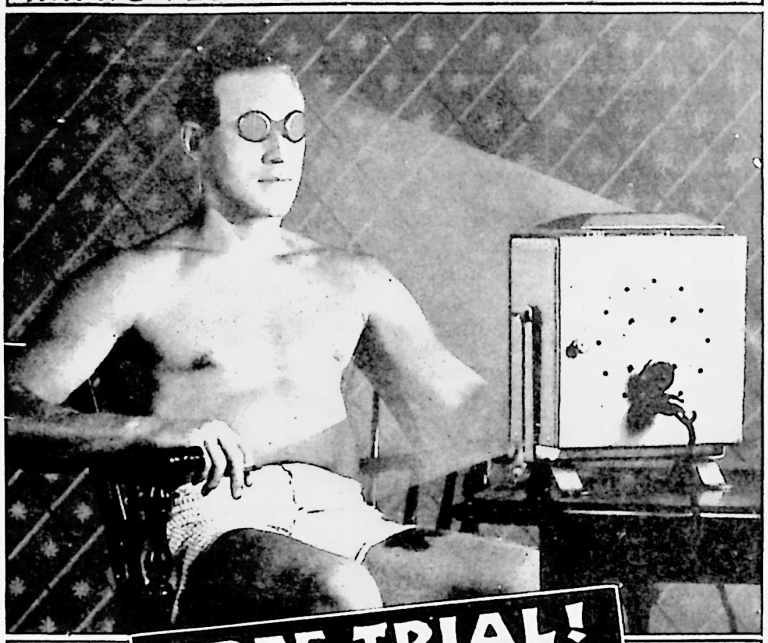

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